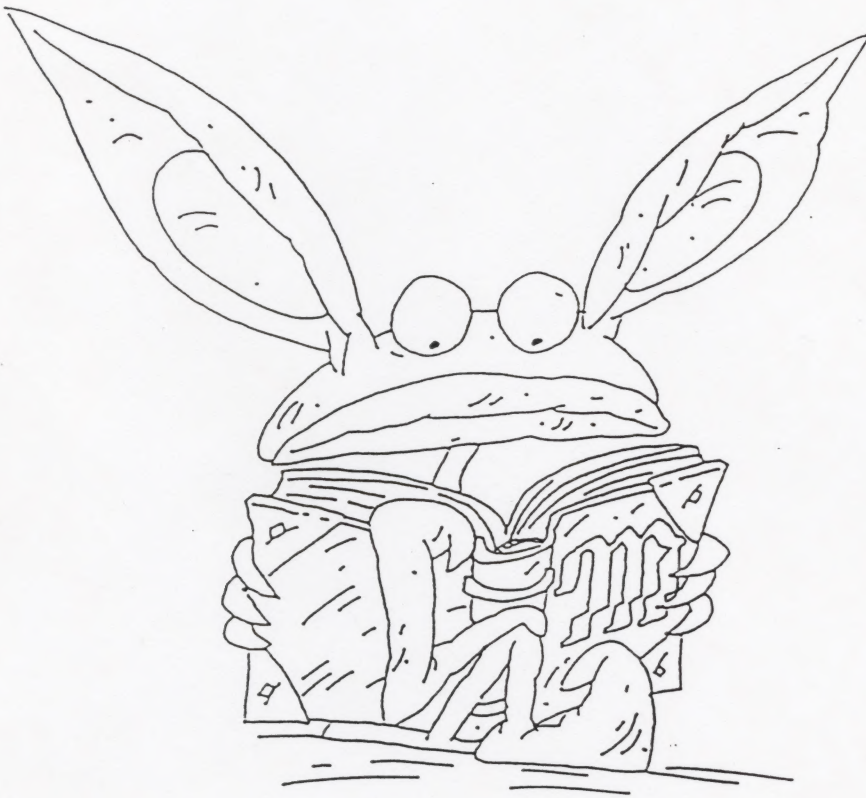


12-22-94



FINAL



The Bible

"Many generations ago, monsters were born of the human mind. The human's fear of us and belief in us gave rise to our reality. We were no longer myth. We were alive! But we only live as long as humans believe in us."

- The Pool of Elders
"Where Have All the Monsters Gone?"

"Why must we monsters scare? Because we love it. Because it is our legacy. Because the teacher tells us to. But most importantly... monsters scare to survive."

- The Gromble

OVERVIEW

Aaahh! Real Monsters! is a show about just that -- REAL monsters.

In a kid's imagination, monsters exist. They are real. As adults, we know this isn't true. But what if they were? What would they be like? Where would they live? What would they eat? Wonder no more. Aaahh! Real Monsters brings that world to life.

Our show chronicles the lives of three monster students, Ickis, Oblina, and Krumm -- three friends who attend The Monster Academy, a school where monsters learn the "art of scaring humans." The authority figure, the teacher, is The Gromble, a monster of experience and wisdom who drives the students through their monster studies.

The information the students learn at The Monster Academy is then ready to be applied in the human world. But our monsters are still learning, so their naiveté about the "above world" is often comically apparent.

POINT-OF-VIEW

The world the monsters live in is unique, bizarre, frightening, and comically ghastly. But not to monsters. To a monster, it's our world -- it's inhabitants and technology -- that seem strange and bizarre. So let the monsters' wonder and interpretation of human things and customs be a primary source of material and humor (as if they were tourists or spies in an unfamiliar country). Monsters are still learning -- each foray above ground is a learning experience. People, places, and things are perceived and used as different things by monsters. For example, they see toilets and the sewer system as a mode of transportation. Sometimes this interpretation of human things or events can be taken a step further in creating a story idea. Example: In last season's episode "The Great Wave," the monsters used the massive simultaneous flush of toilets during the half-time of The Superbowl as an opportunity to hold a surfing contest through the sewer system. Please explore how these two worlds can be a part of each other.

The monsters' power lies in the fact that they are part of the human imagination. The imagination can literally create monsters above and beyond what they really are. Monsters depend on this! They tap into the pre-existing fear of monsters and the unknown that all of us have had since childhood. As it turns out, monsters are as emotionally human as we are -- they just have different wants and desires. However, if humans saw our monsters as our viewers do -- almost human -- the fear would diminish, the monster's purpose in this world would diminish, and regrettably, our monsters would diminish (literally). This season, we want to put an emphasis on the monster's relationship to the human world. We don't want our characters to be nonchalant about going above ground and confronting humans. People pose a mortal threat. Going into the human world is dangerous!

We don't want stories that are too heavy in exposition, plot, or dialogue. We've found that in eleven minutes it can really drag the story down, making it labored and excessive. It is our hope that we can take a simple story and really explore it, focusing on the characters and their relationships. Stories that do not take character into strong consideration create a heavy rewrite problem. Don't let the fact that these are monsters be the sole identity and trait of each character. Ickis, Oblina, Krumm, Gromble, Snorch, Zimbo, and every other character in your script should have a different way of looking at, reacting to, and behaving toward most beats in the story. Our scripts are not going to be about being monsters. They are going to be about these monsters and their relationships. Without an emphasis on

character, it's going to be monster joke after monster joke -- which will get redundant quickly.

Also, we don't want to take traditional sit-com stories and just put them in the monster world. Use our odd show to your advantage in creating new stories to pitch. Try to find stories that are told through the monsters' eyes -- one's that exist only through their realm of possibility.

Finally, it is our goal to appeal not only to a young audience, but to the adults as well. Please don't "write down" for the kids that you feel may be watching the show. Try to avoid using specific current pop-culture icons and fads as a punch line. We would like these shows to remain "timeless." Also, feel free to create a new vocabulary for the monsters. Since monsters don't know what a lot of human things are, they may call them by another name.

A few examples: Toilet = The Porcelain Hatch
Manhole Covers = Road Cookies
Car = Mover
Bus = Big Mover
Dog = Bark and Bite
Cat = Pouncer

These are just a few. Try to find monster names for some of the human objects. Remember, our monsters are still learning.

THE AUDIENCE

Aaahh! Real Monsters! is a show for kids, ages 6 to 14.

It airs on Nickelodeon at 11:00 a.m. Sunday mornings, as well as Saturday evenings at 7:00 p.m.

Our goal, therefore, is to appeal to both kids and adults. The humor, characters, and inventiveness in your scripts should be considered opportunities to draw the adults into the show.

THE SCRIPT

FORMAT: Scripts should be formatted like a standard feature screenplay. Feel free to describe camera angles, points of view, and other visual and audio cues in your script. Do not number your scenes.

LENGTH: Each script should be no more than 18 pages in length. This should work out to be approximately 11 minutes.

COMPUTERS: With your hard copy, if you can include a disk, it will be appreciated. If you're "bi-systemual," we use IBM compatible disks. If you have Wordperfect, that would be preferred, but use whatever you need to.

COVERPAGE: Please include your name, episode title, episode number, draft, and date on your cover sheet. Your first draft will be called the "Writer's Draft."

FINALLY: Don't number your characters when writing dialogue for a group of people (i.e. Reporter #2, Boy #3, Monster #4). Please give character's names to avoid confusion.

SAMPLE SCRIPT PAGE

1	
SLUGS ACTION	FADE IN: INT. TOY STORE - DAY 1.5" It's a typical toy store filled with stacks of games, dolls etc. A stock boy puts the final touches on an elaborately stacked tower of tyrannosaurus rex dolls. He climbs up the ladder and crowns the tower with the last doll. Then he leans back to admire his achievement. SLUGS ACTION 1"
CHARACTER	MANAGER (O.S.) 3.5" No, no, no, not the lizards. WIDEN TO INCLUDE the manager at the bottom of the ladder. The stock boy freezes.
	MANAGER How many times do I have to tell you; lizard out, Murray in! I've got Murray coming and this kid puts out lizards. Why did I hire you? DIALOGUE 2"
PARENTHETICALS	STOCK BOY - 3.0" (hang dog) Sor-ry, Dad.
	CUT TO: TRANSITIONS 1"
	INT. ANOTHER AISLE IN THE TOY STORE - CONTINUOUS A Barbie doll is snatched off the shelf by a gnarled hand. PULL BACK TO REVEAL Krumm holding the sweet little thing.
	KRUMM Ugg-ly
DIALOGUE	OBLINA 2.5" Quite sad, actually. This is what human girls choose to look like. Why would anyone want smooth skin and all their fingers and toes?
	CUT TO: ANGLE ON THE MANAGER AND STOCK BOY who stand near the front door. The manager looks at his wrist watch and indicates to the stock boy that it's time to open the door. The stock boy throws open the double doors and is mowed down by a stampede of unruly kids. A few of the kids are in monster costumes. 1"

DO'S AND DON'TS

DO'S

- DO... Think visually. In other words -- "Play it" don't "Say it."
- DO... Try to give our trio different points-of-view to the storyline and/or each other.
- DO... Ask "why?" Make sure character motivation is real and not arbitrary.
- DO... Make the characters "act." Let them emote broadly, exploring a full range of emotions.
- DO... Make your story about something -- not just a high-concept alone. Ask yourself how the story affects the characters and their relationships. What do they learn?
- DO... Consider the adults. How can we draw them in to watch the show?
- DO... Make an attempt to use the backgrounds that have already been created for previous shows. Not exclusively, of course.
- DO... Remember that half the population is female. Please take that into consideration when creating new characters.

DON'TS

- DON'T... Write at a "cartoony" Saturday morning level. Think more along the lines of the timeless "Loony Toons" and not "Muppet Babies" or "Tiny Toons."
- DON'T... Rely on puns, Catskill humor, or pop culture references no one will understand three years from now.
- DON'T... Do movie or television parodies.
- DON'T... Have our monsters being violent. Especially to humans.
- DON'T... Let The Gromble be too abusive.
- DON'T... Make the stories or characters arbitrary. Stay close to the "rules" imposed on the "monster world."
- DON'T... Do huge crowd scenes.
- DON'T... Use guns, knives, alcohol, or product names in your stories.

MONSTER GUIDELINES

What is the Monster Academy and what do they teach there?

The Academy is a school for monsters -- where young monsters learn how to scare humans. Once they graduate, they will be masters of human fear and psychology.

This season we would like to explore human psychology through the monsters curriculum. For example, what percentage and part of the human brain is "fear available?" How do you tap into that part of the brain? What type of person is scared by a certain scaring technique? What do humans fear besides the traditional frightening poses, jumping from closets, screeching, howling, etc.? Monsters' classes should include their take on humans and tapping into that so they can successfully scare. It's not just the frightening skills, but how you use them.

Monsters can read. In fact, the monster student's main reference book is "The Monster Manual." This book contains all the secrets of successful scaring. It is important that this book never fall into the hands of humans.

How old are our monsters?

Ickis, Oblina, and Krumm are in their early hundreds.

Monsters can live to be up to one-thousand years old, give or take how poorly they eat (the worse, the better). To determine the age of a particular character -- multiply how old that character would be in human years and multiply by ten. Or, you could split the monster in half and count the rings.

In considering what sort of behavior patterns our monsters display in school, think of them as junior-high or high-school students.

What do monsters eat?

Garbage, old car parts, maggots, worms, slugs, spiders, doorknobs, gum from the bottom of seats, money, slime, goo, crud, earwax -- you get the idea. They even love special culinary creations such as slimepie, leeches and cream, etc.

When not eating in the school cafeteria, the students will go up to the dump to forage for food.

If monsters eat regular "human food," they will get sick.

How do monsters get into the human world?

The human world is divided into Sectors, each about the size of a county. Beneath each Sector is a school. The monsters at The Academy are responsible for scaring humans in their Sector only.

To avoid being seen by humans, monsters travel through the sewer systems, squeezing through pipes, through air ducts, ventilation systems, and up through manholes. The most common way to get into a building is up through the toilet.

Once in the real world, they can walk discreetly at night, ride underneath cars, or any other hidden method of travel.

How do monsters scare?

That depends on the monster. Each monster has their specialty. Ickis' being "welling up and looming," Krumm's; his stench and hideous appearance, Oblina's; her ability to transform into objects and other creepy looking monster shapes.

Although each monster has a specific way of scaring, they are always attempting and trying to develop new techniques to add to their repertoire. We encourage you to explore these techniques the students have not yet mastered.

Monsters hide under beds, in closets, dark corners -- basically anywhere a kid's imagination could put a monster. However, for more advanced scares, it could be in a restaurant, garage, Laundromat, carnival, you name it -- a monster could be found there.

Monsters can induce nightmares in humans. While a human is sleeping, they insert a finger into the human's inner ear and into the brain. A monster can then create any nightmare he or she wills in that human's mind.

Monsters do not physically harm humans. They scare only.

What are monster needs?

Dirty, smelly, dark places with lots of garbage around. It is in this environment only that monsters can flourish.

But most of all, they need to scare. Why? -- Because it's in their genes, they depend upon it for survival of their race, and it is one of their primal needs.

What are monster vices?

Lava lamps. Put a monster in front of a lava lamp and it's mesmerized. A monster can hardly move once it gazes upon the oozing blob. They refer to it with reverence as "The Lamp."

If you want to create new vices, we are definitely open to hearing new ones that may serve your story.

What are monster fears?

Humans! Especially being captured by a human. Monsters must exist on the fringes of human imagination. They fear any tangible evidence of their existence. Falling into the hands of humans would prove disastrous. If humans know that monsters exist, there is the fear that the monsters will be hunted down.

Being seen too often by a human. If a human sees a certain monster more than once they might start to realize monsters really exist. People should never know exactly what it was they were frightened by. For this reason, they are especially fearful of being photographed.

Soaps, cleaning fluids, air fresheners, and perfumes. These are like mustard gas to them.

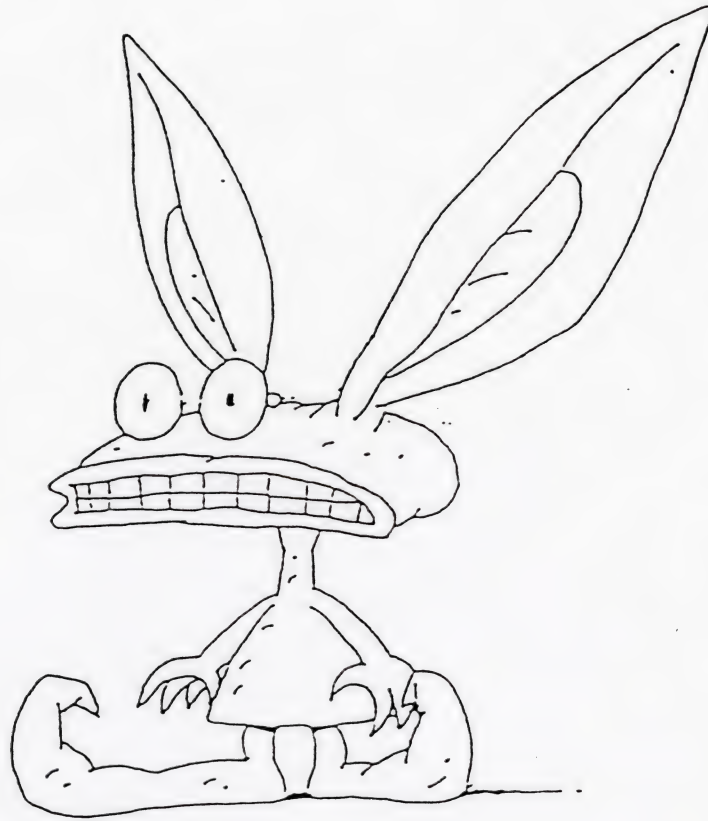
Long exposure to sunlight -- it's very hard on the skin. Monsters are night creatures. That is why the monsters live underground (besides the need to be out of humans' sight).

Being Snorched (this could mean any form of punishment that The Snorch and Zimbo deem appropriate).

Note: We never see the student monsters physically punished (unless, of course, it's you know, funny, and not disturbing or violent).

Also... dogs. They are a frightening and threatening creature to a monster.

PRIMARY MONSTER CHARACTERS



ICKIS

Ickis is our main character, a timid, good-natured, likable student who is "monster" material -- he just doesn't know it yet. He is still insecure about his monster abilities. No doubt due to the fact that his father, Slickis, was the greatest monster ever to attend The Academy. Living under the shadow of his father has not been easy, as any kid who is expected to live up to the reputation of their parents or older siblings can tell you. However, deep down, Ickis is equal -- if not greater -- in his ability to induce fear. Think of him as a young Luke Skywalker -- a kid with untapped potential who doesn't believe in himself just yet.

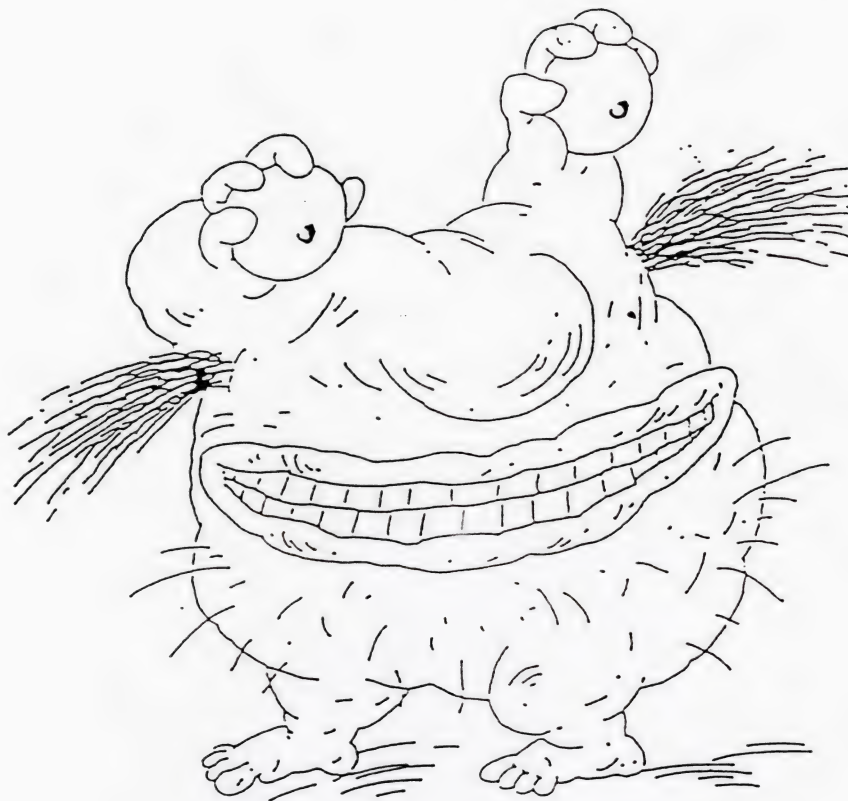
Ickis is probably the first to fall prey to any outside peer pressure because he has yet to find his niche in monsterdom.

When he scares, his eyes fill with red fluid, he grows in size, and grows claws and fangs. However, he doesn't seem to have easy access to this ability just yet. What triggers it?... Only when he is pushed to the extreme, can he muster up the needed "energy" to do this. When he does have a successful scare, he beams with pride at his accomplishment.

Ickis almost always comes through, but only under extreme pressure does he rise to the occasion. Ultimately he will, and become a great monster just like his father. Ickis is ultimately the hero in most of our stories.

SAMPLE DIALOGUE:

ICKIS: (TO HIMSELF) I did that? Was that me? (TO KRUMM;
PROUD) Did you see that human run?! I scared 'em! Scared the
pants right off of him! Hope you took notes!
KRUMM: Really? Cause he's right behind you.
ICKIS: (RUNNING) Aahhhhh!....



KRUMM

Big heart. Really big smell. He stinks to high hell. He is most potent from the arm-pit area.

Krumm loves being a monster. He seems to have a natural instinct for it. He has all the qualities it takes to make it as a top-notch monster. However, unlike Oblina who is now -- and Ickis who will eventually become -- Krumm is not a leader. He is content with who he is and what he does. If he applied himself, he could be one of The Academy's top students. But Krumm tends to "go with the flow." A slacker. He's like the lineman who's content blocking for the star running back, always comfortable in the supporting role. He longs for the simple pleasures in life -- eating, sleeping, hanging out with his friends -- but most of all, scaring.

His father, Horvak, dropped out of the Academy after a few weeks. Unlike Ickis, who is trying to be what his father was -- Krumm is trying to be what his father wasn't.

He carries his eyes. he can roll them around, separate them, and still continue to see with them. Often times, we see through his eye, or eyes', p.o.v. At night he keeps his eyes in a glass of water next to his bed.

Carrying his eyes around all these years has made Krumm one of the strongest monsters at The Academy.

He is a monster of few words. A guy who lets his actions do the talking.

He has a fear of heights.

SAMPLE DIALOGUE:

ICKIS: (PANICKED) We'll never get out of here! We're locked in!

OBLINA: Boost me up, I'll pick the lock!

ICKIS: Maybe we should scream for help!!

KRUMM: (HE KICKS THE DOOR DOWN)... I'm hungry, let's eat.



OBLINA

Oblina is bright. She speaks with an affected accent, as if she was upper class. Very theatrical.

She is one of The Academy's most advanced and creative scarers. She can transform her shape at will (i.e. periscope, rope, coat-rack, umbrella). She can also transform herself into almost any hideous monster shape. She has the ability to reach deep down inside her mouth exposing all the gook she has inside.

Although she has a modest demeanor about her highly-skilled monster abilities, she'll have no problem showing off in front of the class. But beneath her confidence and skill, she is as vulnerable and nervous as everyone else.

When with Ickis and Krumm, Oblina is more often than not, the most knowledgeable, well-traveled, and sophisticated of the three.

If Oblina has one flaw, it is that she is such a perfectionist, she often holds herself and sometimes others to her high standards. For example, if she was to get the monster equivalent of a "B" on her report card, she would perceive that as a failure.

SAMPLE DIALOGUE:

OBLINA: Ickis, stop complaining. If you want to become a monster, you're going to have to start behaving like a monster!

ICKIS: What should I do?

OBLINA: Do this. (SHE PULLS ALL HER GUTS OUT WITH A FRIGHTENING ROAR).

ICKIS: Cool.

OBLINA: Now go to bed.



THE GROMBLE

The all-knowing Gromble is the main teacher at The Monster Academy. He has taught there for a few hundred years and defines for the audience what the monster's purpose is and why they do what they do at the school.

Cross the wisdom of Yoda with the teaching method of Vince Lombardi, and you get The Gromble. He is wise, gruff, egotistical, and extremely proud of what he does. He believes strongly in The Academy and it's purpose. Although a strict disciplinarian, he cares deeply for his students. But he would never let them know that. He's not the touchy-feely type.

An emotional extremist, he can go from extreme anger to absolute delight in a fraction of a second. He is prone to screaming and yelling.

The Gromble is *never* mean for mean's sake. There is a method behind his madness. For example, only he knows the true potential of Ickis and knows that he must push him to the limit to reach that potential. That is why he is so hard on him. *He knows* Ickis can come through in the clutch.

At times The Gromble will appear to be negligent or uncaring, but this is just a front. He uses this as a teaching opportunity. Rather than go straight to a student with the solution to a problem, he will often stay in the background knowing that monsters learn by "doing." He knows that when his students get out of school, they have to start solving problems for themselves.

SAMPLE DIALOGUE:

THE GROMBLE: (SWEETLY) Good morning class.

CLASS: Good morning your Grombleness, sir!

THE GROMBLE: (EVEN SWEETER) My, you all seem cheerful this morning. (SUDDENLY ENRAGED) Which is surprising since all you putrid pus-mongers failed your scaring exams!! (CALMLY) But that's okay... (FURIOUS) Because you'll have plenty of time to think about it in the Chamber of Horrors!!

SECONDARY MONSTER CHARACTERS



THE SNORCH AND ZIMBO

The relationship between these two is symbiotic.

The Snorch sits in the last row of the classroom. He's a student who's been left back so often, he's become part of the school. The Gromble uses him as an enforcer-- sort of a campus cop. He administers The Gromble's punishments. Every student's fear is being Snorched. No one knows specifically what being Snorched will entail, but whatever it is, it won't be pleasant.

The Snorch cannot speak English, although he can understand it. He speaks an ancient monster language. To us, it just sounds like grunting. Only his translator, Zimbo, can understand what The Snorch is saying.

Despite his threatening appearance, The Snorch does have a soft side. He is infatuated with Oblina, much to her chagrin. This both delights and infuriates Zimbo. Delights him because he knows it makes Oblina uncomfortable, and infuriates him because he doesn't want anything to come between him and Snorch -- his only friend.

The Snorch has a holding cell outside of his room where students await their punishment. There is a Guard Monster who maintains order in the waiting cell.

Zimbo, who can fly, sits perched on top of Snorch's head. He translates for the Snorch, often changing what The Snorch says for his own sadistic delight. The Snorch makes him feel important. Without him, Zimbo would just be a pesky little creep. It's not uncommon for Zimbo to use extravagant words to fit what he feels is a superior vocabulary. He is a little monster who instigates trouble, will do anything for a payoff, and usually gets his come-uppance in the end. ("Snorched if You Do...")

Zimbo's voice: Tim Curry (Shows #5006, 5019, 5011).



SLICKIS

Ickis' father. The most accomplished graduate The Academy has ever produced. One of the great scarers in the school's history. Very popular and loved by his former teacher, The Gromble. He graduated about three hundred and fifty years ago. As much as Ickis loves his father, it's difficult for him to live up to his father's reputation. ("Chip Off the Old Beast")



HORVAK

Krumm's father. A one-time hopeless student, Horvak dropped out of The Academy at a young age and became an underground mold farmer. Lost one of his eyes, so he wears a black glove in place of a patch. When Horvak and Krumm greet, they do so by kicking each other in the knee, and do the same when they depart. ("Curse of the Krumm")

PRIMARY HUMAN CHARACTERS



SIMON THE MONSTER HUNTER

Simon, 35, an intense guy whose goal in life is to capture a monster -- to show the world that monsters exist -- and to bask in the glory and fame that this discovery will bring him.

He will stop at nothing to find a monster. Every time he has a different plan, a different technique, and different approach to catching his trophy. Please explore new approaches Simon may take -- but remember, he is a man obsessed.

He has never caught a monster long enough to expose it to the public (they always get away). In the rare chance he does temporarily capture a monster, Simon is so ecstatic that he sings a little song of delight while dancing a little jig of joy (i.e. "I'm good! I'm good! I'm really, really, good!...")

("The Monster Hunter" and "Simon Strikes Back")

Voice: Jim Belushi



BRADLEY

Nice kid who has had a number of confrontations with monsters and has lived in fear of them since. That is, until he met Ickis, who was captured by Simon the Monster Hunter. Bradley freed Ickis because he saw that monsters were just like him -- almost.

Since then, Bradley has become Ickis' confidant in the human world. This, of course, is kept quiet from everyone -- including Oblina, Krumm, The Gromble, and Bradley's friends and family. It would be disastrous if anyone found out about a monster befriending a human!

Bradley's character is similar to Ickis. They are like parallels (only Bradley to a lesser degree). The same person, but in two different worlds. It is this similarity that bonds them together as friends.

Bradley has a skittish cat named Artemis, who is desperately frightened by monsters. Bradley knows Ickis is around if Artemis is on the ceiling.

("Pilot Episode" and "Simon Strikes Back")

LOCATIONS

THE MONSTER ACADEMY: The school is located beneath a city dump. The main entrance down to The Academy is through an old broken down front-loading washing machine.

THE CITY DUMP: The city shall remain unknown.

THE AUDITORIUM (CLASSROOM): The classroom has a "Viewfinder Chair," which students sit in, are hooked up, and electronically charged, becoming a monster-projector -- projecting onto a screen their own previous scares in the human world to The Gromble and fellow classmates for evaluation. The Viewfinder plays back only scares, not everything a student does with his life. ("Pilot")

There is a door marked "Chamber of Horrors." What is behind there is now a mystery. What we do know is that it's really bad. The Gromble uses the Chamber as a form of punishment for misbehaving students.

THE DORM ROOM: Ickis, Oblina, and Krumm share a dorm room. Ickis sleeps on a makeshift bed inside a broken refrigerator (no door), Oblina on a dilapidated car seat, and Krumm inside a broken microwave.

THE ACADEMY HALLWAY OUTSIDE THE AUDITORIUM: There is a little Belch Monster that belches the beginning and ending of class.

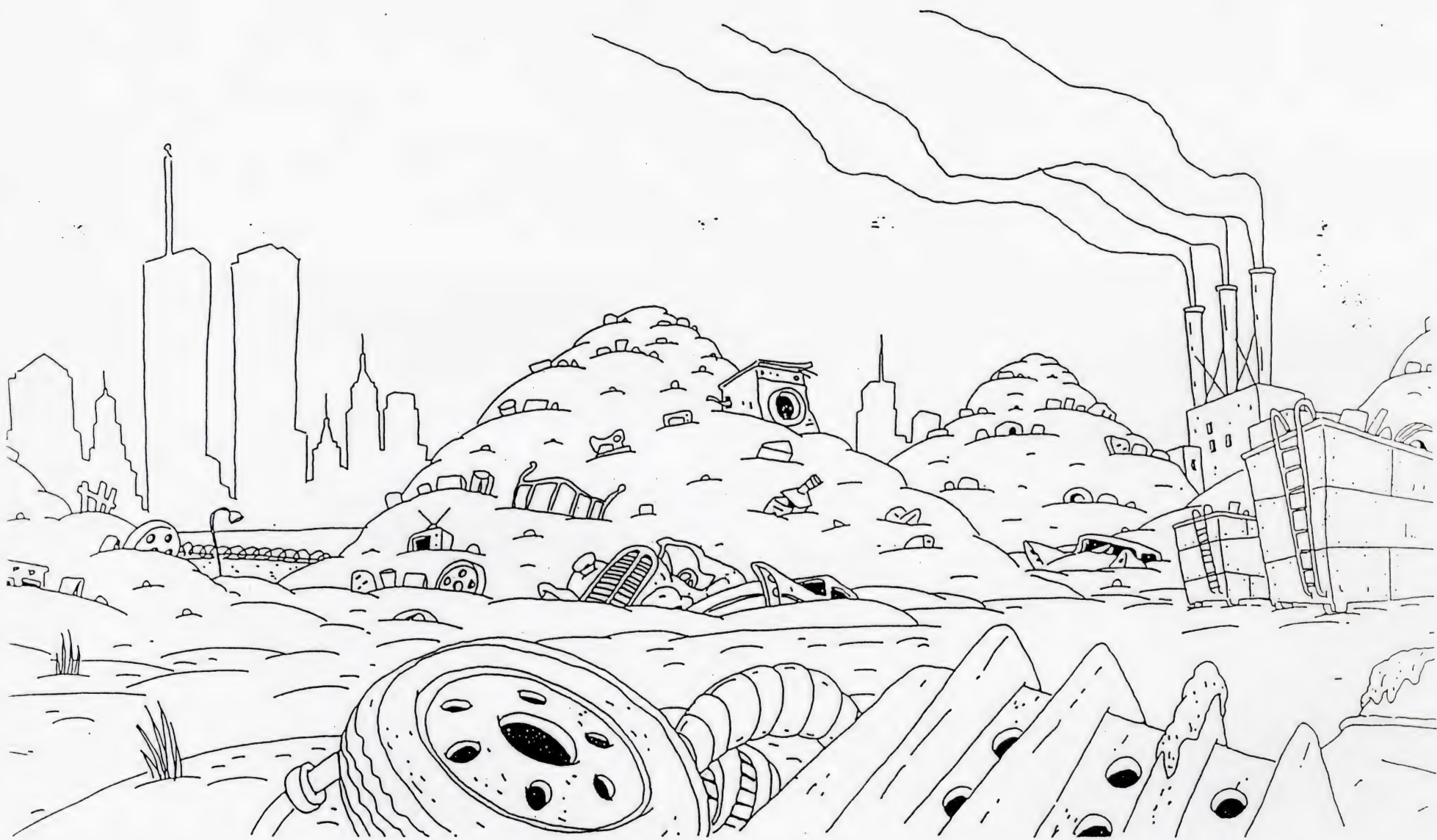
THE ACADEMY LIBRARY: The library is filled with rows of dilapidated file cabinets and bookshelves full of reference material. It is run by The Library Monster -- a multi-armed librarian covered with slots, microfilm reels, and a screen on her chest to display the reference material. (Oblina Blobsits")

THE POOL OF ELDERS: The Pool of Elders is a huge vat of bubbling ooze hidden beneath the school. It bears the souls of monsters' ancestors. All monsters are responsible for the health of the pool. When monsters stop scaring, or scare unsuccessfully, The Pool goes down, and monsters start to disappear (young ones first). The only way to revive The Pool is to increase scaring.

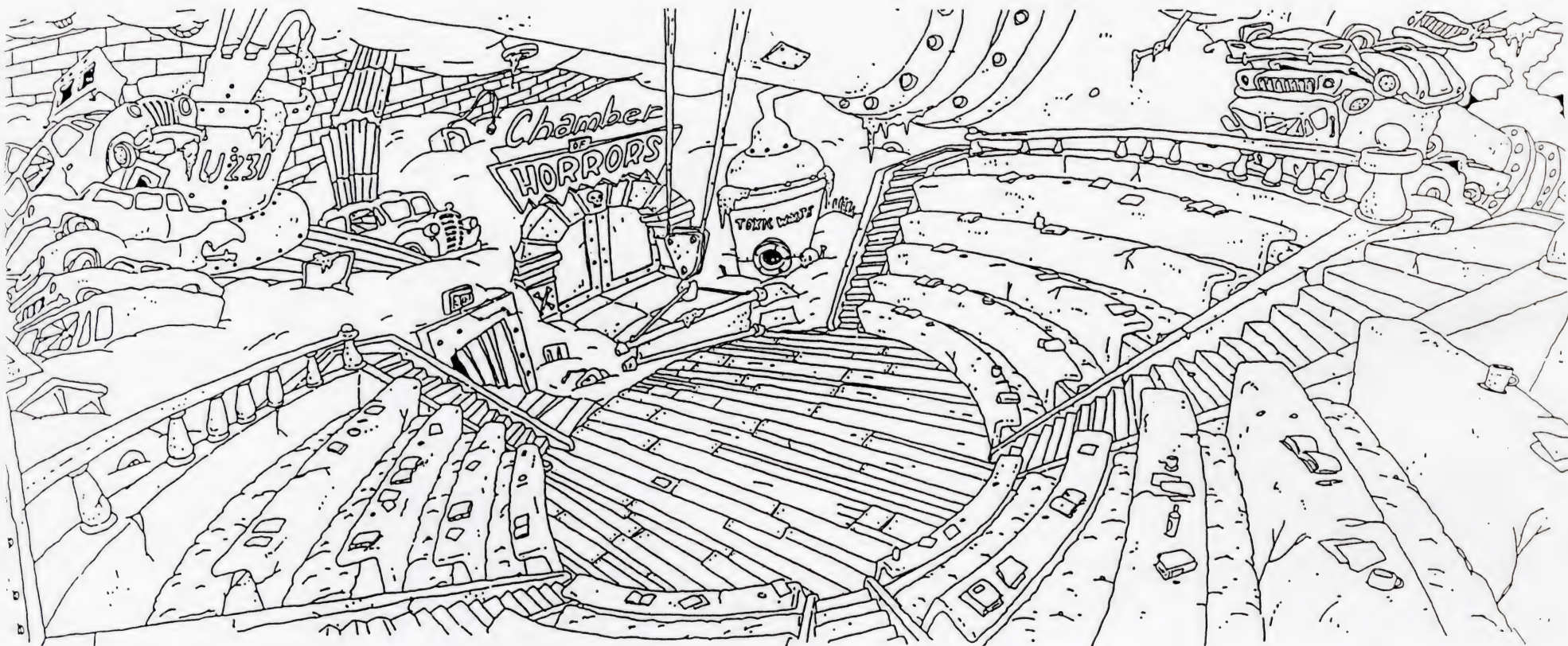
The liquid in The Pool is the collective "scent of fear" that humans emit from their skin when they are scared by a monster. This "emission of fear" goes directly into the ground and seeps into The Pool. It can go nowhere else, it only can exist in The Pool.

The Pool serves as the monsters' life-force and is very powerful. The Gromble does not want the students exposed to it unless necessary. The Pool communicates with The Gromble by bubbling, gurgling, waving, etc. If, in the rare chance a student confronts The Pool, it can speak to the student in a loud commanding voice (but only if The Pool chooses the monster should hear him). The Pool also has the ability to conjure up images from the past.

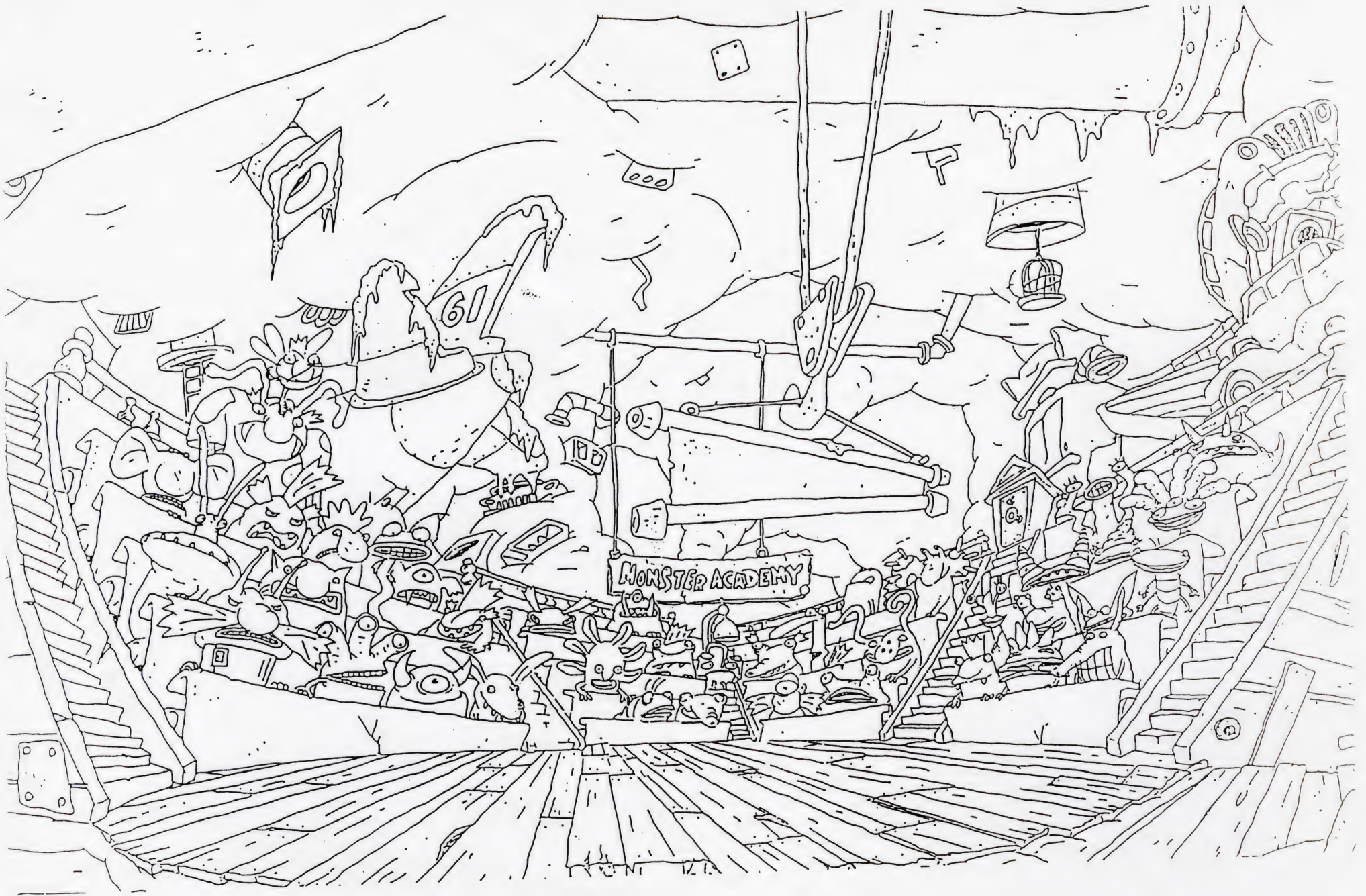
Our three leads have seen The Pool. Ickis has conversed with it because he was "chosen" by it. ("Where Have All the Monsters Gone?")



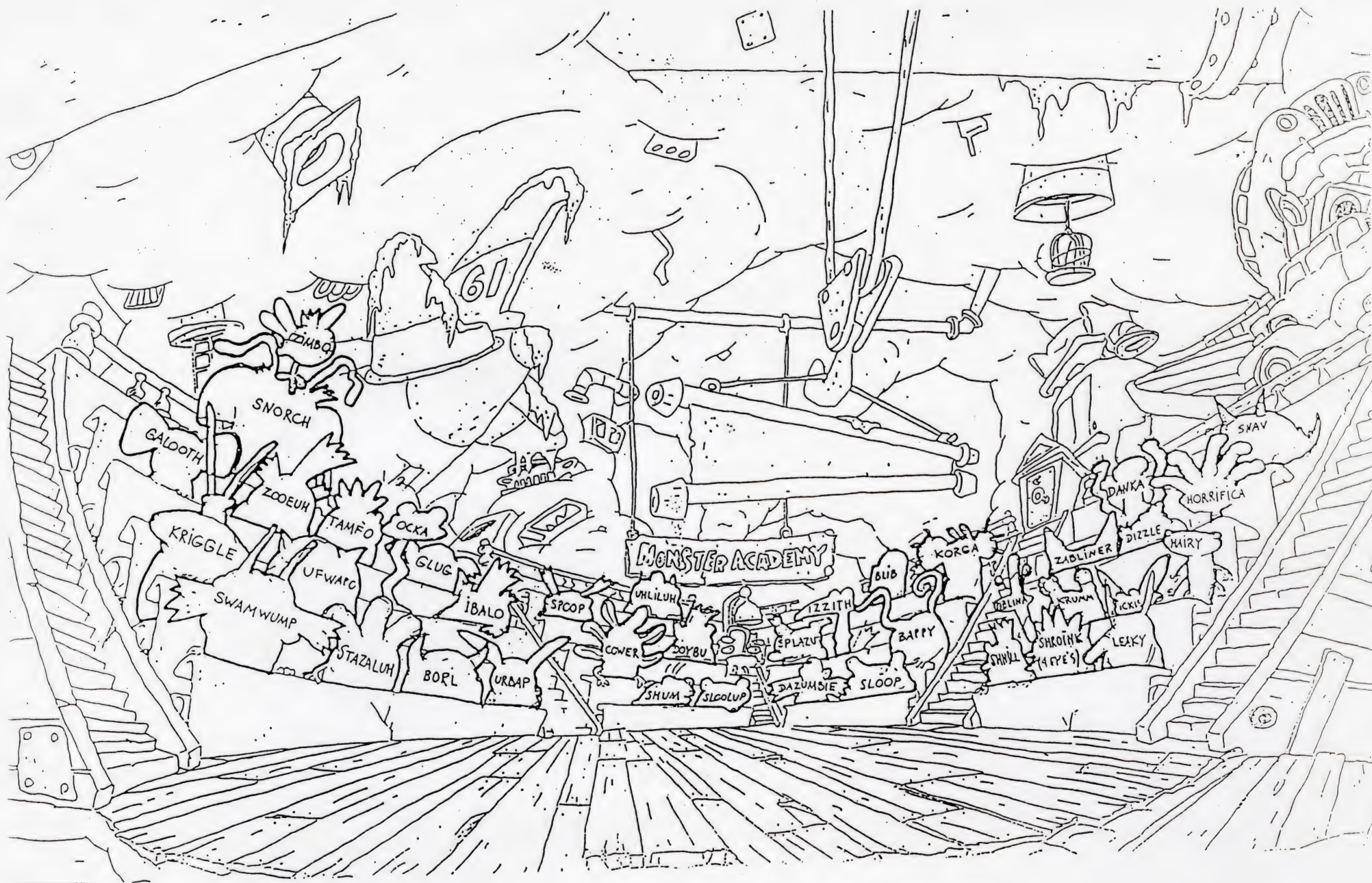
EXTERIOR - THE DUMP



INTERIOR - THE GROMBLE'S CLASSROOM - ANOTHER ANGLE



INTERIOR - THE GROMBLE'S CLASSROOM - SEATING CHART



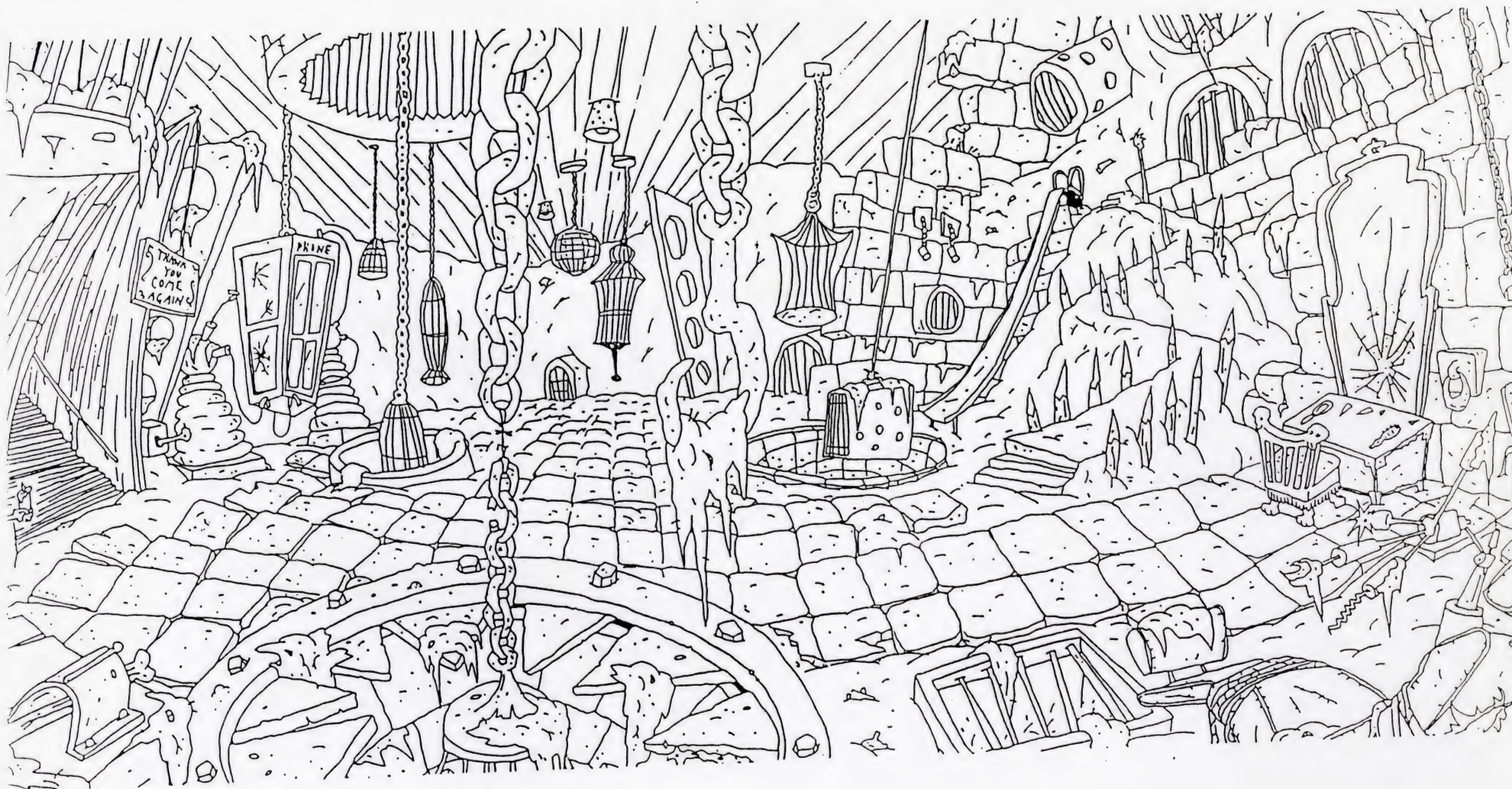
INTERIOR - THE GROMBLE'S CLASSROOM - SEATING CHART



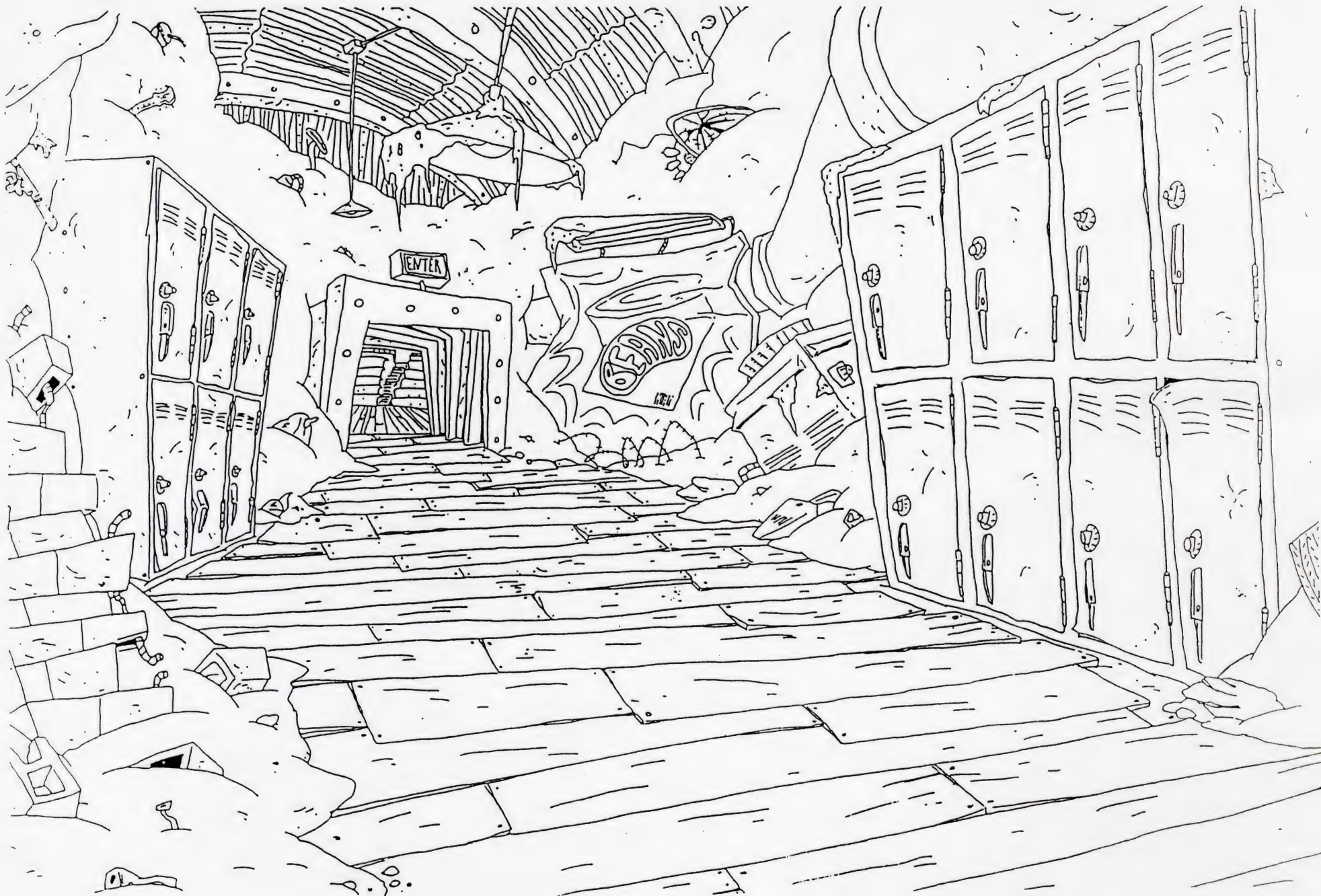
INTERIOR - DORM ROOM



INTERIOR - DORM HALLWAY



INTERIOR - SNORCH'S CHAMBERS



INTERIOR - SCHOOL HALLWAY



INTERIOR - CAFETERIA



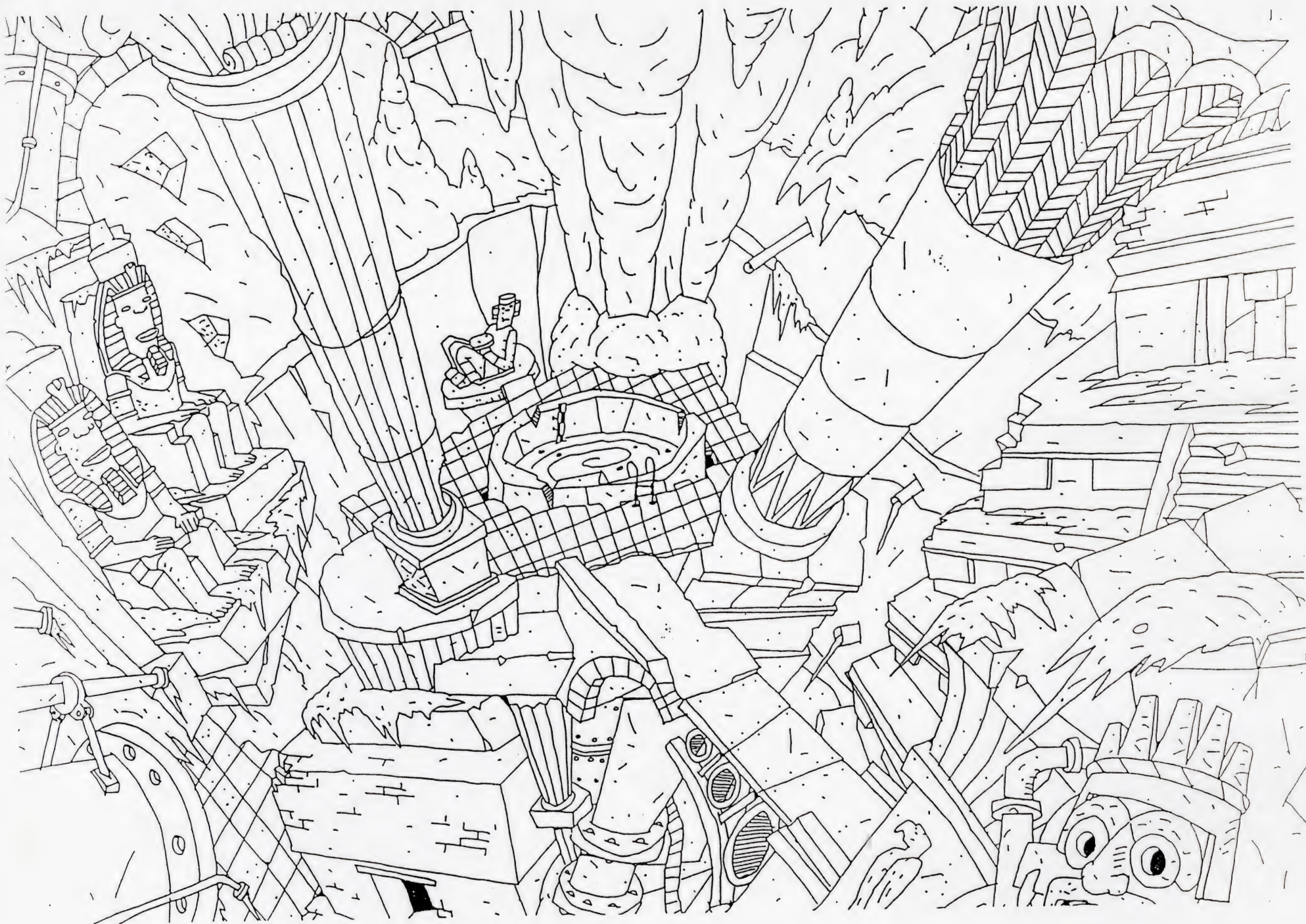
INTERIOR - THE GROMBLE'S BEDROOM



INTERIOR - THE GROMBLE'S BEDROOM - ANOTHER ANGLE



INTERIOR - MONSTER LIBRARY



INTERIOR - POOL OF ELDERS

Second Season

episode descriptions

Aaahh!!! Real Monsters Second Season

Curse of Katana:

Krumm, Ickis and Oblina are sent on a scare mission in a museum. Their assignment is creative scares, no more jumping out from under things. They come across an Egyptian mummy and Ickis has the brilliant idea to put Krumm's eyes in the mummy's head. The museum curator thinks the mummy has come to life and our monsters have pulled off the best scare since the turn of the century. The only problem is that they can't get Krumm's eyes out of the mummy's head.

This is Your Brain on Ickis:

Ickis tries to give Simon, the Monster Hunter, a nightmare he'll never forget. Unfortunately Ickis gets too involved in his assignment -- literally. Ickis gets sucked into Simon's brain and changes Simon's personality.

Monsters are Real:

A journalist gets a picture of Ickis and wants to run it on the front page of the newspaper. Our heroes must sneak up to the surface and retire every copy before dawn.

Spontaneous Combustion:

Ickis is diagnosed as spontaneously combustible. His friends feel sorry for him, but are reluctant to be near him for fear that he could "go off" at any moment.

Into the Woods:

Ickis is taking the easy way out on his scares. He forms a friendship with a human boy, Bradley, to help him with his school work. However, he learns the easy way out is not always that easy.

Back To Square One:

Ickis is doing poorly in school and the Gromble sends him back to the remedial monster's group. Instead of being discouraged, Ickis bands the misfits together and creates some excellent scarers.

Garbage Ahoy:

Our characters are foraging through the dump when suddenly they are pushed onto a large barge that heads out to sea.

The Swimming Tooth Machine:

When a human flushes a baby alligator down the toilet, it grows and traps Krumm, Ickis and Oblina on a tiny island of garbage and tires.

Krumm and The Dreaded Nolox:

Krumm gets a bad case of the hiccups or in monster terms "noloxes". It's up to Oblina and Ickis to figure out how to scare a monster.

You Can't Eat Just One:

Ickis finds a shopping cart full of aluminum cans in an alley. He eats one and loves it. Ickis takes the cans back to the Academy and becomes a very popular monster. When he runs out he simple goes back to the alley and gets more. However the next time he goes for the cans he sees an old man in rags pushing the cart. He follows him and discovers that the man collects the cans to buy food. Ickis feels terrible and mobilizes the monsters to collect all the cans they can and deposit them into the man's cart.

Aaahh!!! Real Monsters

Holiday Special

DAY AFTER CHRISTMAS SPECIAL -- Half Hour Special

Slickis, Ickis' father, fails to attend the Academy Holiday Scare. Although Slickis' absence was unavoidable, Ickis views this latest disappointment as the last, and decides to celebrate the biggest garbage day of the year--The day after Christmas--alone, at the Academy.

Ickis enjoys having his run of the school, but that fun is short lived. The dreaded Snorch, who has no place to go for the holidays, sees to that. Ickis bemoans his luck--out of all the monsters in the Academy, he has to be stuck with the Snorch. Ickis' comment hurts the Snorch's feelings.

Alone and bored, Ickis decides to visit his human friend, Bradley. Ickis looks on as Bradley celebrates Christmas with his family. This makes Ickis very sad; he misses his friends and family.

That night, the sights and sounds of the empty Academy put a fright into Ickis. Ickis believes his life is in danger. He turns to Snorch for comfort and safety. The Snorch is reluctant to help, considering Ickis' harsh comment earlier. The two, however, form a friendship.

Slickis arrives to take Ickis home for the holiday. Ickis is happy to see his father. The two leave for home. The Snorch is happy for Ickis, but sad to see him go. Ickis asks his new friend, the Snorch, to join them.